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ABSTRACT

Music videos, with their characteristic visual energy and frenetic music-and-dance numbers, have caught on rapidly since their introduction in 1981, bringing prosperity to a slumping record industry. Creating images to accompany existing music is, however, hardly a new idea. The concept can be traced back to 1877 and Thomas Edison's invention of the phonograph. That device, with its capacity for freezing segments from time's continuum, coupled with rapid advances then being made in photography, led to the first attempts to simultaneously capture time's oral and visual components. Edison and others worked on linking phonographs and movie projectors, but synchronization remained a problem until the 1920s when Lee DeForest's invention of sound-on-film provided a reliable technology for interlocking and amplifying sounds and images. During the nickelodeon era, theatre owners found it paid to hire singers to lead their audiences in singing popular songs while showing sets of illustrated slides and then offer the sheet music for sale. With the advent of picture palaces, this song-slide practice evolved into the short promotional film for new songs, a form that foreshadowed the development of music videos. Sound films also led to the development of a genre, the musical, that incorporated singing and dancing as well as talk. The ensembles of dancers typical of such early film choreographers as Busby Berkeley and Fred Astaire embellish the latest music videos. Shorts featuring jazz and big band performers proved extremely popular during the 1930s and 1940s. In the 1940s this material began to turn up in the newly introduced slot machine movies, and by the 1960s these machines had evolved into jukeboxes featuring illustrated pop songs with the lyrics backed by choreography and staging. These films directly anticipated music videos not only in their pop music content but also in their kinetic visual style. (RBW)

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VISUALIZING MUSIC

THE ARCHAEOLOGY OF MUSIC-VIDEO

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The music-video explosion ignited by the fire-up of MTV on August 1, 1981, continues to reverberate. Ted Turner, in a direct challenge to MTV, launched WTBS's "Night Tracks" in June 1983. A month later on June 29th, NBC premiered its "Friday Night Videos," the first network music-video offering. In addition to cable, network and local television, rock clubs outfitted with large screens and supplied with music clips by services such as RockAmerica continue to multiply. There is also home-video music programming readily available in a variety of formats. There is even a video jukebox called the Startime Video Muzzik-boxx introduced by Video Music International in 1982.[1]

Music-videos, while having revitalized a recording industry slump spanning the late 1970s through the early 1980s, have exerted a notable influence on other popular culture forms as well. Flashdance (1983), in spite of a contrived melodramatic plot and uni-dimensional cardboard characters, succeeded at the box office and with forgiving critics because of its dazzling music-and-dance numbers. That Flashdance's look was directly influenced by the visual energy of music-videos (and television commercials) is a fact freely admitted to by the film's director, Adrian Lynne.[2]

Footloose and Ghostbusters, imitating Flashdance's promotional strategy, featured inserted music sequences designed to be excerpted as music-videos. Given heavy rotation by MTV and the other music-video shows, these clips helped propel both Footloose and Ghostbusters to the top of the box office charts for 1984. This highly successful variation of the

use of a carefully calculated theme song recording to help promote a feature film is now a prominent consideration for producers and directors.[3]

With all the hoopla surrounding music-videos, including cover stories by national news magazines and even "instant" books, it is important to remember that the idea of creating images to accompany existing music is hardly revolutionary. Indeed, it can be traced back some 100 years. In this paper, then, I want to sketch an outline for a history of visualizing music through the medium of motion pictures (and video), a history that anticipates and prefigures the appearance of today's music-videos.

Before the series of inventions leading to the introduction of commercially projected motion pictures in 1895 and 1896, there was the phonograph. Presented to the public in 1877 by Thomas Edison, the phonograph, with its capacity for freezing unbroken arcs from time's continuum, coupled with rapidly expanding developments in photogra , led to dreams of arresting amalgams of time's aural and visual components. At the dawn of the film age in 1895, the specific concern with relationships between music and moving images was prophetically expressed by Edison himself.

> In the year 1887, the idea occurred to me that it was possible to devise an instrument which should do for the eye what the phonograph does for the ear, and that by a combination of the two, all motion and sound could be recorded and reproduced simultaneously. This idea, the germ of which came from the little toy called the Zoetrope, and the world of Muybridge, Marie [sic], and others, has now been accomplished, so that every change of

> facial expression can be recorded and reproduced life-size. The Kinetoscope is only a small model illustrating the present state of progress, but with each succeeding month, new possibilities are brought into view. I believe that in coming years by my own work and that of Dickson, Muybridge, Marie [sic] and others who will doubtlessly enter the field, that grand opera can be given at the Metropolitan Opera House at New York without any material change from the original, and with artists and musicians long since dead.[4]

Edison's vision of reproducing a synchronized aural-visual moment from time was realized in tentative fashion by Edison's assistant, W. K. L. Dickson, who claimed that in 1889 a synchronized sound film was demonstrated in which Dickson appeared and said "Good morning, Mr. Edison, glad to see you back. Hope you like the Kinetophone. To show the synchronization, I will lift my hand and count to ten."[5]

Inspired by press reports of Edison's union of the phonograph and kinetoscope, an enterprising entrepreneur hit upon a unique promotional scheme for a Broadway show called The Flams, a musical scheduled for the Bijou Theatre in New York in 1894. The Dramatic Mirror reported that:

> W. D. Mann, manager of The Flams . . . has conceived a novel advertising scheme. . . . Edison's kinetoscope and phonograph are to be combined in a reproduction of the principal specialties and vocal features of the performance and the instrument will be

publicly exhibited in the principal centers prior to the appearance of the play.[6]

The Flams, a three-act musical farce, opened on November 26, 1894, at the Bijou. Though no further information about the "novel advertising scheme" has been found, Mann's idea directly anticipates the use of music-videos to promote pop recordings and Hollywood feature films.[7]

The wedding of the phonograph and moving picture was not commercially exploited, however, until 1895. The kineto-phonograph, an elaboration of the kinetograph--Edison's silent peep-show--enabled a single viewer to see and hear a short performance by a singer or an organ grinder's monkey responding to a strain from Bellini's opera, Norma.[8] The kineto-phonograph's vogue was short-lived, though, because of the successful introduction of projected moving pictures, the Vitascope, in the United States on April 23, 1896 at Koster and Bial's Music Hall in New York City.[9]

During the next three decades, the era of "the silent film," the urge to mechanically synchronize music and images provoked frequent attempts to link phonographs and projectors. Leon Gaumont, an early French entrepreneur, made several efforts to achieve satisfactory synchronization. Carl Laemmle, the American film pioneer, tried in 1907 to exhibit a German machine called the Synchroscope. Oskar Messter, in Germany, worked on the same problem. All of these attempts failed, however, because of poor sound quality, inadequate amplification and imperfect synchronization.[10]

Edison made another concerted effort to achieve synchronized sound in 1912. Amidst more predictions of "Grand Opera" recorded on film, Edison committed himself to building a special sound facility in the Bronx, the

Kinetophone Studio on Decatur Avenue. Put into operation in 1912, the Kinetophone Studio produced the movie industry's first regular series of sound films. Opening in theatres in Manhattan and Chicago on February 17, 1913, the Great Electrician's latest miracle attracted standing-room-only audiences. Advertisements in the New York papers proclaimed Thomas A. Edison's Genuine Talking Pictures as "the eighth wonder of the world." Urged to see Edison's company of "expert operators" and its "ten trunks of special machinery," those early witnesses saw and heard such musical features as "Van & Schenk, Pennant Winners of Songland," "Seymour, Dempsey and Seymour, Monarchs of Music, Mirth and Melody." "Edison's Minstrels" and "Chimes of Normandy." The static visual quality of the films, along with the technical problems involving synchronization and amplification, caused the bubble of excitement to burst.[11]

Finally, by 1926, almost 40 years after Edison's initial prediction of synchronized sound, the Bell Telephone Laboratories perfected a sound-on-disk system that was successfully introduced as Vitaphone by the Warners in Don Juan (1926) and The Jazz Singer (1927). At about the same time, Lee DeForest's experiments with sound-on-film helped lead to William Fox's exploitation of Movietone. With the public rage for sound created by Al Jolson as "the jazz singer," the film industry scrambled to make the conversion to sound. In the process, the Warner's phonographic method was displaced by the sound-on-film system, which soon became the industry's technological standard. At last, the technical and economic conditions necessary for the interlocking and amplification of sounds and images had arrived.[12]

The short technically experimental sound films of the silent period essentially were attempts to realize Edison's dream of documenting musical performances; there was little in the way of theatrical embellishment. A very different approach, and one that directly foreshadowed the development of music-videos, involved dramatizations of popular and patriotic songs. However, the songs, instead of being rendered by phonographic recordings, were sung or played by entertainers who performed live in the theatres as the films unreeled.

The song film evolved from the practice of presenting song-slides in movie theatres during the nickelodeon period (1905-1912). David Hulfish, in his Encyclopedia of Motion Picture Work (1911), noted that an exhibitor could increase his business considerably by hiring a good singer and changing the song each day.[13] The singer and song-slide became so significant that the leading trade paper of the day, the Moving Picture World, created a special column devoted to "The Song and the Singer." These 1911 and 1912 columns, while functioning as a forum for tips and suggestions, reveal that the singers usually were employed by music publishers for the purpose of "plugging" or promoting the sale of sheet music.[14]

The exhibitor gained from this practice in several ways. First, he received the services of a good singer at either no cost or a minimal fee. The exhibitor, in many instances, sold copies of the tune being plugged for a given percentage. The appearance of a "name" singer with sets of illustrated slides and the ability to get the audience to sing-along was a definite box office attraction. With the coming of the picture palace,

however, community singing and song-slides were dropped in favor of more "refined" and ostentatious programs.[15]

One such "refinement" involved the substitution of motion pictures for song-slides. One of the first examples of this form was the 1911 production of Silver Threads Among the Gold, a "photoplay written to go with the music of the song . . . and at the same time to illustrate it dramatically." News of this film was accompanied by the Moving Picture World's recommendation that manufacturers produce more photoplays based on well-known songs.[16] The Battle Hymn of the Republic (1911) and D. W. Griffith's Home, Sweet Home (1914), films which alluded to but did not literally illustrate their well-known musical counterparts, represented an elaborated, "opened-up" variation of the song film.[17]

After World War I, a young song-plugger, Harry Cohn (who later became the famed and infamous head of Columbia Pictures), decided to use movies to directly promote new songs. His first effort consisted of an Army platoon executing march formations to illustrate the martial song, "I'm on My Way to Dublin Bay," a tune published by the firm of Shapiro and Bernstein. A success for the publisher, as well as the theatre owners who found it an entertaining addition to their programs, "Dublin Bay" led to more Cohn-produced song vignettes, including a series of shorts for Carl Laemmle employing Universal Studio stars.[18] In the 1920s, though, the motion picture theme song gained ascendancy, thereby causing the eclipse of the films plugging songs unrelated to the feature show. Nevertheless, the short song-plug film stands as the first clear-cut attempt to use movies to specifically promote newly-released popular tunes.[19]

A more aesthetically sophisticated variation on the concept of the song film concerned program music, instrumental concert music inspired by poetic, descriptive or narrative extra-musical subject matter. Instead of the usual practice of fitting music to films, it was suggested that appropriate images be fitted to accompany existent program music. One observer, noting that much program music had been conceived to represent various places and events, recommended dramatizations of the symphonic poems of Liszt, Strauss and Dukas.[20]

Composer Frederick Converse expressed the same idea and added that the cinema's ability to transform traditional time and space barriers, while encompassing all conceivable dramatic elements, made possible an unprecedented experience "much more comprehensible and forcible for the listener."[21] Leonid Sabaneev, noted film musician, compared the notion of music accompanied by film images with Scriabin's efforts to synthesize the arts in Prometheus (1910), which required colors to be projected on a screen during the playing of the music. Sabaneev suggested that "possibly the secret intentions of all programme music have in the depths of their nature invoked the aid of the screen, as the illustrator of the programme."[22]

In 1921, film music expert George Beynon reported on an experimental presentation at a New York theatre made with the overture to Rossini's opera William Tell.

> With house-lights full and stage-lights up, the Andante movement opened the overture. Gradually the dimmer brought the lights down as the movement progressed, until the entire theatre was in utter

darkness when the orchestra reached the Allegro. Then the storm began, intermittently at first, but increasing in force. Lightring flashed and thunder rolled. At this instant, a picture showing a dilapidated homestead deluged with rain was projected upon the screen. This made a pretty effect and concentrated the attention of the audience. As the storm died down, the rain slowly diminished in the picture, the sun came out, and while the orchestra proceeded into the Andante, sheep were seen coming over the horizon. The scene was held until the finish of the movement, which brought the sheep and the shepherd into a close-up, and faded out. Immediately the Allegro vivace was picked up by the orchestra. The lights slowly came up, and as the overture ended in a grand finale, the theatre was flooded with light. It provided entertainment of a high order."[23]

When synchronized sound became feasible in the late 1920s, creating images to accompany existent music was realized with great success. Oskar Fischinger, for example, created brilliantly executed abstract animated films based upon the rhythms and movements of Dukas's "The Sorcerer's Apprentice" (Study No. 8; 1931), a Divertimento by Mozart (Study No. 11; 1932), and Nicolai's Overture from The Merry Wives of Windsor (Composition in Blue; 1935).[24] In a similar vein, the Yugoslavian-trained American filmmaker Slavko Vorkapich constructed striking impressionistic

interpretations of Wagner's Forest Murmurs (1947) and Mendelssohn's Fingal's Cave (1946).[25]

Walt Disney, though working in the commercial cinema, was another music-film pioneer. In his very first sound-on-film project, Steamboat Willie (1928), the first animated cartoon to feature a fully synchronized soundtrack (with music, dialogue and sound effects), much of the cavorting of Mickey and Minnie Mouse was choreographed to the old American folk song, "Turkey in the Straw."[26]

Because of his interest in music, Disney established the Silly Symphonies series in 1929 to let music take precedence over the action in some of his cartoons. In "The Skeleton Dance" (1929), the first of the Silly Symphonies, Disney chose to animate Saint-Saens' "Danse Macabre" (there were also snippets from other classical scores, such as "In the Hall of the Mountain King" from Grieg's Peer Gynt Suite.)[27] The most successful of Disney's Symphonies, however, was Three Little Pigs (1933). Based on "Who's Afraid of the Big Bad Wolf?", an original song by Disney staff-composer Frank Churchill, the film became a box office winner while Churchill's tune rose to the ranks of best-sellers for 1933.[28]

Disney's music-film magnum opus was Fantasia (1940). In 1938, looking for a vehicle to feature Mickey Mouse who had lost some of his popularity to Donald Duck, Disney turned to Goethe's fairytale "The Sorcerer's Apprentice"; Disney's primary inspiration, however, was Paul Dukas's symphonic poem of the same title which had been composed in 1897. Obtaining the services of maestro Leopold Stokowski, the conductor of the Philadelphia Orchestra who had appeared in Paramount's The Big Broadcast of 1937, Disney soon thereafter started thinking in terms of a full-length

"Concert Feature." Eventually, the concert of symphonic pieces conducted by Stokowski and animated by the Disney staff included excerpts from Tchaikowsky's Nutcracker Suite, Stravinsky's Rite of Spring, Beethoven's Sixth Symphony (the "Pastoral"), Ponchielli's "Dance of the Hours" from La Gioconda, a segment combining Moussorgsky's Night on Bald Mountain with Schubert's "Ave Maria," Dukas's The Sorcerer's Apprentice (Mickey's showcase), and Stokowski's orchestral arrangement of Bach's Toccata and Fugue in D Minor, the last a radical departure from Disney's usual anthropomorphic style in that it was based on essentially abstract designs.[29]

Synchronized sound, while revolutionizing approaches to animation, also had a major impact on Hollywood features. Indeed, the new sound medium made possible a totally new genre--the musical. As demonstrated by Jolson's jazz singer, the movies could now sing, dance, and even talk.

Leading the initial wave of musical novelties was MGM's The Broadway Melody (1929)--the first "all talking--all singing--all dancing" film. The first great innovator, however, was Busby Berkeley. In 42nd Street (1933), Footlight Parade (1933) and Gold Diggers of 1933 (1933), Berkeley choreographed bevies of chorines and a mobile camera positioned at virtually every conceivable angle to construct absolutely dazzling kaleidoscopic spectacles. In contrast, Fred Astaire devised a more intimate dance style focusing on the sophisticated steps of Astaire and Ginger Rogers in Flying Down to Rio (1933), Top Hat (1935) and Shall We Dance? (1937).[30] The shadows of both Berkeley and Astaire remain, not on the big screen, but on the small screen where dancers in ensembles, large and small, embellish the latest music-videos.

In contrast to the musicals with their lavish production numbers were the musical shorts, generally no-frills recordings of popular jazz and big band performers set before the interlocked microphone and camera. While gratifying the desires of music fans who wanted to see and hear their favorite artists, the film companies--because of their increasing involvement with recording, music publishing and radio broadcasting--saw the musical shorts as a means of simultaneously promoting several related products.[31]

Among the shorts from the 1930s are documents featuring such well-known swing-era bands as those of Jimmy Dorsey, Woody Herman and Artie Shaw. In addition to the white bands, there were also shorts of prominent black bands led by Cab Calloway, Benny Carter, Duke Ellington, Jimmy Lunceford and Don Redman. Generally, each short provided only enough time for two or three musical numbers. The 1934 United Artists film featuring Don Redman, for example, included "Why Should I Be Tall," "Ill Wind" and "Nagasaki."[32]

Another form of documentation came from, paradoxically, the Hollywood feature film. Taking note of the success of the band shorts and the public's seemingly insatiable appetite for swing, producers squeezed bands into as many backstage and show biz projects as possible. So, when Benny Goodman electrified the airwaves in 1937, he and his band were whisked away to both Hollywood Hotel (1937) and The Big Broadcast of 1937 (1936).[33]

In the features, the straight-ahead "observer" approach employed for shorts was usually modified as Hollywood attempted to "jazz up" the jazz. In Ball of Fire (1941), for example, Gene Krupa's sticks and drums were replaced by two matches and a match box. In Las Vegas Nights (1941), Tommy

Dorsey's screen debut, his band appeared with five reeds, seven brass and a rhythm section served up with 101 syrupy strings.[34]

The 1930s also witnessed the first couplings of animation and jazz. In contrast to most of the work of Fischinger and Disney, whose music-film creations were mostly based on classical and traditional selections, the jazz-animations--like the musical shorts--depended on the celebrity of popular musicians. Betty Boop, for example, joined forces with Louis Armstrong in Max Fleischer's I'll Be Glad When You're Dead, You Rascal You (1932). Armstrong, and his animated alter-ego, appear both singing and playing improvised choruses on trumpet. While an engaging technical experiment, I'll Be Glad reverts to the cliched racial situation where degenerate black buck (Armstrong) chases fair young maiden (Boop). Fleischer also introduced Boop to Cab Calloway in Minnie the Moocher (1932). Here, the "ominous" black presence is somewhat muted since Calloway is seen only as himself. Rotoscoped shots of Calloway (seemingly a walrus) are intercut with the animated exploits of Boop.

In the 1940s, Fischinger's work and that of New Zealander Len Lye working in England helped inspire a string of brilliant painting-on-film experiments by Norman McLaren. Several of these used well-known jazz pianists, Albert Ammons for Boogie Doodle (1948), and Oscar Peterson for Begone Dull Care (1949). In another interesting series, Hungarian-born filmmaker George Pal specialized in animated puppet films called Puppetoons which frequently used jazz. Charlie Barnet and Peggy Lee are heard in Jasper's in a Jam (1946), while Duke Ellington appears with dancing perfume bottles in Date with Duke (1947).

Other documentary and experimental projects featured jazz as well. Gjon Mili's Jammin' the Blues (1946), for instance, blends the moody saxophone of Lester Young with lighting patterns and camera movements reminiscent of German expressionism. Jazz has also been an important element in impressionistic studies of urban landscapes. D. A. Pennebaker's Daybreak Express (1953), a lyrical ride along New York's now-departed Third Avenue el, is propelled forward by Duke Ellington's driving orchestrations. A similar city symphony-like work is Shirley Clarke's Bridges-Go-Round (1958). For this, alto saxophonist/composer Teo Macero provided shifting colors and rhythms which mesh perfectly with Clarke's visual abstractions of New York's celebrated East River passageways. A year later, Clarke and Macero teamed again to produce Skyscraper, an inspired hymn to Manhattan's dominant architectural form.[35]

Back on the Hollywood front, musical shorts and interludes continued to be produced throughout the 1940s. There were, however, several new variations. A year prior to America's entrance into the Second World War, slot-machine movies were introduced. Called Panoram Soundies, the machines were supplied with three-minute musical shorts by a Hollywood production company headed by James Roosevelt, the President's son. Time reported on the device in September 1940.

> Soundies (the word apparently has no singular form) is less like the peep shows of the penny arcades than it is like the cinema's onetime musical shorts--an illustrated recording, the first which commercially substitutes sound-on-film for discs. Typical subjects among the eight in Globe's first reel: a tepid

> arrangement of "Hold That Tiger" by Victor Young and his orchestra; "Row, Row, Row," sung with innuendoes by Joy Hodges; six girls and an orchestra doing "Parade of the Wooden Soldiers." The customer cannot choose the subject he wishes to see and hear; he takes whatever comes next on the endless film.[36]

Because of cash-flow problems and competition from other movie jukes, such as Phonovision, Visograph and Techniprocess, The Hollywood Reporter led its February 27, 1941, issue with the headline "Juke Box Films Slowing Down."[37]

After the Second War, the Soundies returned, popping up in bars and bus terminals around America. Featuring performances by jazz greats such as Count Basie, Duke Ellington, Lionel Hampton and Nat "King" Cole, the Panoram Soundies enjoyed a brief vogue until assaulted by competition from television and, ironically, a new species of rhythm 'n' blues dubbed rock 'n' roll.

In 1960, another jukebox showing musical short subjects was marketed in Europe by the Parisian firm, Cameca. This new device, the Scopitone, captured the imagination of the trade press when introduced to the United States in 1964. Variety, for instance, gushed over the machine's capacity to accomodate 36 three-minute color films on "revolving drum magazines" as well as the high quality of the productions.

> Programming is in the way of "illustrated pop songs," with most of the talent in the 200 odd available films Continental, though at least two domestic performers (Paul Anka, Dion) were spotted.

> Considerable imagination has been used in the choreography and staging of numbers, each of which illustrate through action and locales the story being told by lyrics. Tunes are mainly "big beat"--twist, hully gully, etc.--and are performed by singers, often with seeming platoons of accompanying dancers, against a variety of intriguing backdrops (they twist through snow, in majestic gardens, on walls, on top of trains, along country lanes). Editing is jet-paced, color is exceptionally vivid and the production values generally top drawer.[38]

Even the staid The New York Times swooned, noting that "Cameca worked out the combination of the music machine with the projector and added a concept of expert choreography and skilled acting by well-known personalities."[39]

By 1965, Scopitone subjects had shifted from imports to domestics. The Los Angeles Times reported that most of the musical shorts were produced in Hollywood by film star Debbie Reynolds and filmmaker Irving Briskin. Among American song stars on Scopitone were Miss Reynolds, Kay Starr, Jane Morgan, January Jones, Vic Damone, Bobby Vee, James Darren, Jody Miller, Mary Kaye, Frankie Avalon, Frankie Randall, Vikki Carr and the Righteous Brothers.

> Briskin explained the basic mechanics of his product. "We start with a popular record done by an artist and synchronize it to a 35mm silent movie of the performer and suitable backing. The 35mm film is then reduced to 16mm. In the back of the machines the

> film with accompanying soundtrack is projected to a mirror, then to the screen. Reels rewind automatically after playing. Technicolor does the printing. . . . Initial Scopitone films were geared to adult audiences, but now we're vitally interested in the youth market, too. We have some artists doing the 'new' music (rock 'n' roll) who never tried it before--and they're great. Femme performers who have been appearing professionally fully clothed come over sensationally on Scopitone in bikinis."[40]

Scopitone, as indicated by the above accounts, anticipated music-videos not only in its pop music content, but in its kinetic visual style. By embellishing upon the charisma of the artiste through expressive camera angles and flashy editing created by directors such as Claude Lelouch, Scopitone productions served as models for what would soon emerge as music-videos.[41]

Other sources of stylistic inspiration range widely. Certainly the production numbers from TV's Your Hit Parade of the 1950s, as well as the Dadaistic musical madness of Ernie Kovacs, would have to be included. Then, there is the manic mayhem concocted by Richard Lester and the Beatles for A Hard Day's Night (1964) and Help! (1965). The dark, ironic music-image juxtapositions of Kenneth Anger's Scorpio Rising (1963) and the found-footage collage of Bruce Connor's A Movie (1957) also should be counted. "Video performances," like those of such contemporary avant-gardists as Merce Cunningham and Laurie Andersen, provide yet another touchstone.[42]

Though the music-video phenomenon is not without problems--some of which include very serious charges concerning racism, sexism and cultural myopia--the future for music-videos looms bright. Building on a rich legacy that goes back to the prophecies of Thomas A. Edison, the music-video format possesses artistic, cultural and economic potentials that have only begun to be tapped.[43]

Notes

[1] A good overview of the music-video explosion is provided by Michael Shore in The Rolling Stone Book of Rock Video (New York: Quill, 1984; A Rolling Stone Press Book).

[2] See Stone, Rock Video, p. 50.

[3] Randal Kleiser, director of Grandview USA (1984), explained to members of the University Film and Video Association how he had to accomodate the insertion of two musical production numbers, which the producer hoped would then be given heavy rotation on MTV, thus promoting the film, the soundtrack album and several 45 rpm pop singles; UFVA Conference, Harrisonberg, Virginia, 1 August 1984.

[4] Thomas A. Edison in a foreward to W. K. L. Dickson and Antonia Dickson's History of the Kinetograph, Kinetoscope and Kineto-phonograph (1895; reprint ed., New York: Arno Press, 1970), p. 4.

[5] Dickson's own account, History of the Kinetoscope, p. 19, which has been passed on by many chroniclers of film history, is called into question in the meticulous research of Gordon Hendricks in The Edison Motion Picture Myth (Berkeley and Los Angeles: University of California Press, 1961), pp. 88-91.

[6] See Gordon Hendricks, The Kinetoscope (New York: The Beginnings of the American Film, 1966), p. 120.

[7] Ibid., pp. 120-1.

[8] Dickson's description of the kineto-phonograph in History of the Kinetoscope, p. 18, is supported by Gordon Hendricks in The Kinetoscope, pp. 118-25.

[9] Kenneth Macgowan, Behind the Screen: The History and Techniques of the Motion Picture (New York: Delacorte Press, 1965), pp. 82-7.

[10] Of the many accounts of the history of the early development of sound motion pictures, one of the most complete is Edward W. Kellogg's three-part "History of Sound Motion Pictures," in A Technological History of Motion Pictures and Television, ed. by Raymond Fielding (Berkeley and Los Angeles: University of California Press, 1967), pp. 174-220.

[11] The fascinating story of Edison's 1912-13 sound-film project is related by Art Shifrin "The Trouble with Kinetophone," American Cinematographer 64 (September 1983), pp. 50-1, 115-25.

[12] For detailed accounts of the film industry's conversion to sound, see Harry M. Geduld's The Birth of the Talkies (Bloomington: Indiana University Press, 1975), and Alexander Walker's The Shattered Silents: How the Talkies Came to Stay (New York: William Morrow and Company, 1979).

[13] David S. Hulfish, Encyclopedia of Motion Picture Work, Vol. II (Chicago: American Technical Society, 1911), pp. 167, 171.

[14] See, for example, Clarence E. Sinn, "The Song and the Singer," Moving Picture World, 4 November 1911, p. 377.

[15] Lewis Jacobs, The Rise of the American Film (1939; reprint ed., New York: Teachers College Press, 1969), p. 168.

[16] Hanford C. Judson, "The Lyric Photoplay," Moving Picture World, 6 May 1911, p. 997.

[17] For a list of reviews of song-films or "lyric photoplays," see Harold Leonard, ed., The Film Index: A Bibliography, Vol. 1 (1941; reprint ed., New York: Arno Press and the Museum of Modern Art, 1966), "Adaptations from Poetry and Songs," pp. 328-33.

[18] Bob Thomas, King Cohn (New York: G. P. Putnam's Sons, 1967), pp. 23-4.

[19] Charles Berg, An Investigation of the Motives for and Realization of Music to Accompany the American Silent Film, 1896-1927 (New York: Arno Press, 1976), pp. 254-6.

[20] Henry Leigh, "The Filming of Music," Musical News and Herald, 11 March 1922, p. 314.

[21] Frederick S. Converse, "Music and the Movies," Outlook, 3 November 1926, p. 308.

[22] Leonid Sabaneev, "Music in the Cinema," Musical Times, 1 February 1929, p. 115; cf. Stuart Fletcher, "Two Arts that Meet as One," Sackbut, June 1929, p. 374.

[23] George W. Beynon, Musical Presentation of Motion Pictures (New York: G. Schirmer, 1921), pp. 127-8.

[24] The definitive study of Fischinger's work is William Moritz's excellent monograph, "The Films of Oskar Fischinger," Film Culture, No. 58-59-60 (1974), pp. 37-188.

[25] Lewis Jacobs, "Experimental Cinema in America 1921-1947," in The Rise of the American Film (1969), p. 574.

[26] For information on Walt Disney, see Richard Schickel, The Disney Version (New York: Simon & Schuster, 1968); Christopher Finch, Walt Disney: From Mickey Mouse to the Magic Kingdoms (New York: Harry N. Abrams, 1973); and Frank Thomas and Ollie Johnston, Disney Animation: The Illusion of Life (New York: Abbeville Press, 1981).

[27] Schickel, The Disney Version, p. 103.

[28] Ibid., 126-8.

[29] The most comprehensive treatment of Disney's classic film of 1940 is John Culhane's Walt Disney's Fantasia (New York: Harry N. Abrams, 1983).

[30] For further information on American musicals see Jane Feuer, The Hollywood Musical (Bloomington: Indiana University Press, 1982); Clive Hirschhorn's The Hollywood Musical (New York: Crown, 1981); Ethan Mordden's The Hollywood Musical (New York: St. Martin's Press, 1981); John Russell Taylor and Arthur Jackson's The Hollywood Musical (New York: McGraw-Hill, 1971); and Ted Sennett's Hollywood Musicals (New York: Harry N. Abrams, 1981).

[31] Thomas Cripps, for example, points to the contracts of Vitaphone with Victor and Brunswick-Balke as an example of the kinds of interlocking corporate arrangements that emerged during the transitional period, in Slow Fade to Black (New York: Oxford University Press, 1977), p. 219.

[32] More detailed information on musical shorts can be found in Leonard Maltin's "A Guide to Available Jazz Films," which appears in Leonard Feather and Ira Gitler's The Encyclopedia of Jazz in the Seventies (New York: Horizon Press, 1976), pp. 382-6. An even more comprehensive source, though plagued by errors, is David Meeker's Jazz in Movies (London: British Film Institute, 1972).

[33] George T. Simon in "Movies," a chapter in his fond account of The Big Bands, revised edition (New York: Collier, 1974), p. 67.

[34] Ibid., p. 66.

[35] For further information on Shirley Clarke's Bridges-Go-Round, see Stuart Liebman "1949-1958," in A History of the American Avant-Garde Cinema, edited by Marilyn Singer (New York: The American Federation of Arts, 1976), pp. 91-2.

[36] "Soundies." Time, 16 September 1940, p. 57.

[37]. "Juke Box Films Slowing Down: Globe-Mills Still Active But Financing Seems to Be Halting Progress of Others." Hollywood Reporter, 27 February 1941, p. 1.

[38] Michael Fessier, Jr., "Jukebox Films Given L.A. Demo; Bank of 36 3-Min. Color Pix." Variety, 12 August 1964, p. 26.

[39] William M. Freeman, "A New 'Juke Box' Finds Popularity: Device from France Shows Musical Color Films." The New York Times, 11 August 1964, p. 53.

[40] John L. Scott, "Scopitone: Push-Button Entertainment." Los Angeles Times, 23 August 1965, sec. IV, p. 22IV.

[41] David Ehrenstein mentions Scopitone in a brief but pungent historic overview called "Pre-MTV," Film Comment, 19:4 (July-August 1983), pp. 41-2.

[42] Michael Shore's "Rock-Video History, Part One: Test Patterns--TV" and "Rock-Video History, Part Two: Pioneers on the New Frontier," along with Ehrenstein's piece for Film Comment, are the only accounts yet published on the "archaeology of music video"; Shore's informative essays, primarily focused on television, are chapters in his The Rolling Stone Book of Rock Video (1984), pp. 19-50.

[43] The proliferation of music-video services, including some that embrace other pop music genres, suggests that the pop-rock stylistics of the music-videos found on MTV constitute just one set of artistic possibilities. Other suggested background materials on music-video include Film Comment's "Midsection: Rock 'n Video," 19 (August 1983), pp. 33-51, and Arnold S. Wolfe's "Rock on Cable: On MTV: Music Television, the First Video Music Channel," Popular Music and Society, 9:1 (1983), pp. 41-50. Music-video, perhaps the hottest item in today's entertainment industry, is given extensive coverage in such trade papers and magazines as Variety, Billboard, Advertising Age and Cash Box.